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Christ is risen from the dead.

March 1, 1862.

FULL ANTHEM FOR EASTER.

Composed by GEORGE J. ELVEY, Mus. Doc., Oxon., Organist to Her Majesty, and Organist of St. George's Chapel, Windsor.

[London: NOVELLO & Co., 69, Dean Street, Soho, & 35, Poultry; also in New York, at 1, Clinton Hall, Astor Place.

TREBLE.

ALTO.

TENOR,
(sve. lower),

BASS.

ACCOMP.
♩ = 88.

f

Christ is ri - sen from the dead, is ri - - -

Christ is ri - sen from the dead, Christ is ri - -

Christ is ri - sen . . from the dead, Christ . . . is

Christ is ri - sen from the dead, Christ is ri - sen

f

- - - sen, Christ is ri - sen from the dead, Hal - le -

- - - sen, Christ is ri - sen from the dead, Hal - le -

ri - sen, . . Christ is ri - sen from the dead, Hal - le -

Christ is ri - sen, Christ is ri - sen from the dead, Hal - le -

p

- lu - jah, Hal - le - lu - jah, Christ is ri - sen

- lu - jah, Hal - le - lu - jah, Christ is ri - sen

- lu - jah, Hal - le - lu - jah, Christ is ri - sen .

- lu - jah, Hal - le - lu - jah, Christ is ri - sen

p

from the dead, is ri - sen from the dead, Christ is
from the dead, Christ is ri - sen from the dead, is
... from the dead, Christ is ri - sen from the dead, is
from the dead, Christ is ri - sen from the dead, is

The first system of the musical score for 'Christ is risen from the dead'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The music is marked with a forte 'f' dynamic. The lyrics are: 'from the dead, is ri - sen from the dead, Christ is from the dead, Christ is ri - sen from the dead, is from the dead, Christ is ri - sen from the dead, is from the dead, Christ is ri - sen from the dead, is'.

ri - sen from . . the dead. In that he died, in that he died, he
ri - sen from the dead. In that he died, in that he died,
ri - sen from the dead. In that he died, he died, . . .
ri - sen from the dead. In that he died, he died,

p = 69. *A little slower.*

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'ri - sen from . . the dead. In that he died, in that he died, he ri - sen from the dead. In that he died, in that he died, ri - sen from the dead. In that he died, he died, . . . ri - sen from the dead. In that he died, he died,'. The music is marked with a piano 'p' dynamic and includes the instruction '*p* = 69. *A little slower.*'.

died . . . un - to sin once, In that he died, he
he died un - to sin . . once, In . . that he died,
he died un - to sin . . once, In that he died,
he died un - to sin once, In that he died,

The third system of the musical score. The lyrics are: 'died . . . un - to sin once, In that he died, he he died un - to sin . . once, In . . that he died, he died un - to sin . . once, In that he died, he died un - to sin once, In that he died,'.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "died, . . . he died . . . un - to sin once, But he died, he died un - to sin once, he died, he died un - to sin once, he died, he died un - to sin once,". The music features a melodic line in the vocal parts and a supporting harmonic line in the piano. Dynamics include *f* (forte) and *mf* (mezzo-forte).

died, . . . he died . . . un - to sin once, But
he died, he died un - to sin once,
he died, he died un - to sin once,
he died, he died un - to sin once,

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "in that he liv - eth, But in that he liv - eth, he But in that he liv - eth, But in that he liv - eth, But in that he liv - eth, But in that he liv - eth, But in that he liv - eth, But in that he liv - eth,". The music continues the melodic and harmonic themes from the first system. Dynamics include *f* (forte) and *mf* (mezzo-forte).

The same time as before.
in that he liv - eth, But in that he liv - eth, he
But in that he liv - eth, But in that he liv - eth,
But in that he liv - eth, But in that he liv - eth,
But in that he liv - eth, But in that he liv - eth,

Third system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "liv - eth un - to God, he liv - eth, liv - - eth . . un - to God, he he liv - - eth, he liv - eth un - to God, he liv - eth . . un - to God, he liv - eth un - to God, he liv - eth un - to God,". The music concludes the piece with a final melodic flourish. Dynamics include *f* (forte) and *mf* (mezzo-forte).

liv - eth un - to God, he liv - eth, liv - - eth . . un - to God, he
he liv - - eth, he liv - eth un - to God,
he liv - eth un - to God, he liv - eth . . un - to God,
he liv - eth un - to God, he liv - eth un - to God,

liv - eth, liv - eth un - to God. Christ is ri - sen
he liv - eth, liv - eth un - to God. Christ is ri - sen
he liv - eth, liv - eth un - to God. Christ is ri - sen.
he liv - eth, liv - eth un - to God. Christ is ri - sen

from the dead, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
from the dead, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
from the dead, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
from the dead, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.